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THE ARROW-MAKERS' DAUGHTER

A Camp Fire Play

Adapted from Longfellow's Poem of Hiawatha

BY

GRACE E. SMITH

AND

GERTRUDE KNEVELS

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THE ARROW-MAKER'S DAUGHTER.

A CAMP-FIRE PLAY.

CHARACTERS.

HIAWATHA,	<i>the</i>
HIAWATHA	<i>the</i>
LAGOO		
NOKOMIS		
MINNEHAHA		
THE ARROW-MAKER		
FAMINE		
FEVER		
THE PRIEST		
THE ROBIN		
THE SQUIRREL		
THE BLUEJAY		
THE RABBIT		
INDIAN MAIDENS' AND BRAVES		

SCENE 1.—HIAWATHA'S *Boyhood*.

SCENE 2.—HIAWATHA'S *Wooing*.

SCENE 3.—*The Arrow-Maker's Lodge*.

SCENE 4.—*The Famine*.

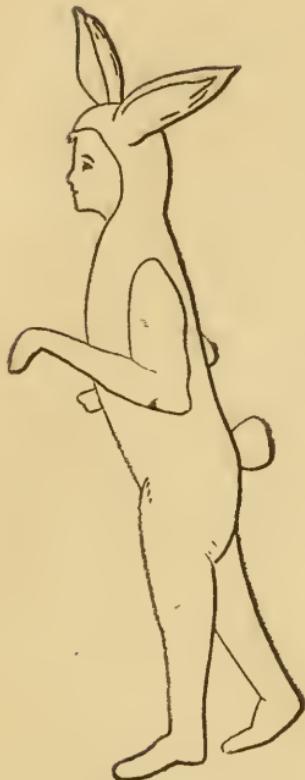
COSTUMES.

hen this play is given, as is intended, by a band
amp-fire girls, the Indian maidens may wear the
lar Camp-fire dress. A bright feather should be
n in the hair in addition to the bead fillet. No-
is should wear a plainer dress than the others
a dark colored blanket wrapped about head and
lders. The braves should wear loose shirts of
brown stuff ornamented around bottom, sleeves,
neck with fringe. Also fringed trousers and
her head dresses. Imitation feathers cut from
nt colored crepe paper can be used instead of real
thers in the head-dresses. They should carry bows
arrows and some of them should wear bright
red Indian blankets.

The child HIAWATHA should wear a suit like that
of a brave but ornamented with bright beads and
stones.

AMINE may be dressed in a domino or long cloak
black, and wear a white mask, or have face painted
white to give ghastly appearance. FEVER should
wear much the same sort of costume but her domino
or cloak should be gray.

The SQUIRREL and RABBIT should wear tight fit-
ting suits, the first of white cotton flannel, the second
reddish brown. Suits should be cut like child's
short drawers with feet and legs all in one. Heads
should be covered with tight helmet shaped caps of
the material as suits and attached to them. The
large ears of the RABBIT can be cut out of white
paper-muslin or crinoline, lined with pink, and wired.
The tail of the SQUIRREL could be made from brown
feathers or from an old fur boa. It should be wired to
stand up stiffly. The birds wear suits on the same
lines as animals' but slightly fuller. Helmet hoods of

COSTUMES**Rabbit****Squirrel**

SCENERY.

The play of the Arrow-Maker's Daughter is most appropriate for outdoor production, but can easily be run on the average school stage. In the latter case, it practical to have regular scenery, a forest background may be indicated by screens covered with green bushes. A fish net or tennis net hung like a curtain and stuck full of green twigs and boughs gives an excellent effect. The floor should be covered with a green cloth and thickly strewn with leaves.

A wigwam can be constructed of poles hung with green paper-muslin or burlap.

The effect of a fire can be produced by heaping wood in a circle and partly concealing in its midst several lighted candles. The flames should be covered with isinglass to prevent danger. A little charcoal or smoke powder burned in an iron vessel will help to give natural effect of rising smoke. Where it is convenient, electric light bulbs covered with red and yellow paper can take the place of candle flames.

DESCRIPTION OF DANCES.

DANCE OF BIRDS AND ANIMALS. ACT I. SCENE I.

Join hands, side by side. Dance to right. Dance to left. Dance forward. Dance backward. Form circle, hands joined, BLUEJAY opposite RABBIT, ROBIN opposite SQUIRREL. BLUEJAY and Rabbit exchange places. RABBIT and SQUIRREL exchange places. ROBIN and BLUEJAY exchange places. SQUIRREL and ROBIN exchange places. RABBIT and BLUEJAY exchange places.

"fly" around, stopping in place. Birds remain in place while animals hop and frisk in single figure. Return to place.

5. All circle twice, break circle and frisk off station. For this dance use music of "Stephanic Gavot" (obtainable at any music store) or any music in schottische time, played with light staccato touch.

DANCE OF MAIDENS. ACT I. SCENE III.

Maidens should be hopping and skipping lightly in circle as curtain rises.

Dance—Advance in circle, single file, with ceremonial step as described in Camp-Fire Girls' Manual. Advance left foot, touching toe lightly, without bending knee. Touch whole of left foot to floor, swaying entire weight of body to that foot. Heel of right foot has been gradually raised and right knee bent so that girl stands weight of body on left foot, right heel raised, toe on floor. Advance right foot and alternate. 32 counts.

- II. (a) Face in toward center—Step on left knee bent. Bend body, and raise hand as over imaginary fire, right hand slightly raised backward at shoulder height. 8 counts.
 (b) Raise body, weight on left foot, right foot touching floor in back, arms raised in supplication. 8 counts.
 (c) Bend over fire again as in (a). 8 counts.
 (d) Raise body as in (b), left arm pointing forward, right arm slightly raised backward. 8 counts.

- III. Face right in single file to form circle. Dances in circle.

Squat on floor, legs crossed, facing toward center, raise arm bend body backward. 16 counts. Bend body forward, arms extended, head bent toward floor. 16 counts.

Rise, separate into two groups and dance toward back of stage. As MINNEHAHA comes through to center, all make hand sign of fire.

MUSIC:—First two pages of “Hiawatha” by Neil G. Dyer. To be obtained by mail order from any music publisher or can certainly be had from Whitney & Warner Publishing Co., Detroit, Mich.

DANCE OF BRAVES. ACT II. SCENE II.

Circle formation. Enter with hopping step; hop twice on right foot, left foot raised, right hand holding bow and arrow raised, left arm bent at elbow. Change to left foot and repeat fig. Form circle and advance single file with hopping step. 32 counts.

Turn around in place, same hopping step, bow and arrow raised above head. 32 counts.

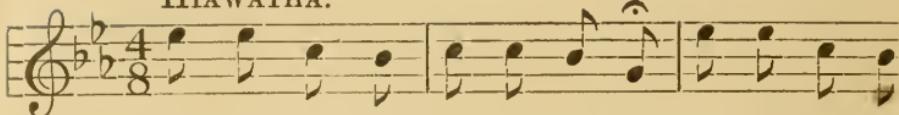
3 steps on right foot, 3 steps on left foot, first right hand then left hand to forehead, as if sighting game. 16 counts. Kneel on right knee, aim with bow and arrow. 16 counts. Kneel. Rise and kneel on left knee and aim. 16 counts.

Jump up, hopping step. Round and round in circle, uttering short cries or grunts (Ugh! Ugh!). Then war cry or whoop made by clapping palm to mouth. 16 counts. Repeat whole dance from II-IV.

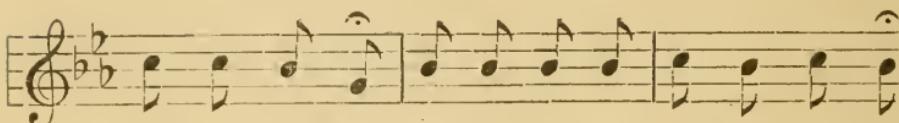
THE ARROW MAKERS DAUGHTER

Songs used in Scene I—Act I

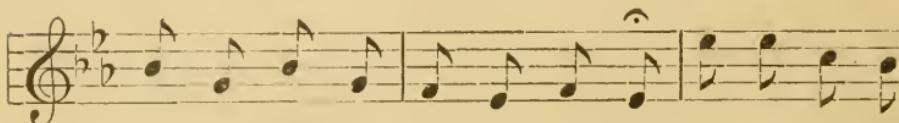
HIAWATHA.



Wah-wah-tay-see lit-tle fire-fly, Lit-tle flit-tin-



white fire in-sect, Lit-tle dancing, white fire creatu-

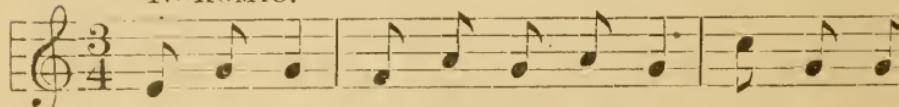


Light me with your lit-tle can-dle. Ere up-on my

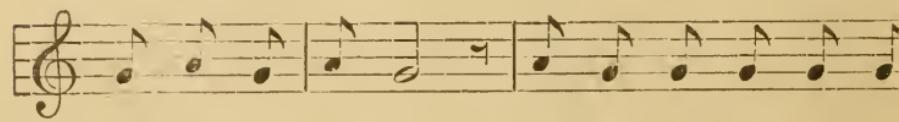


bed I lay me. Ere in sleep I close my eye-lids

NOKOMIO.



E-wa yea! my lit-tle owl-et! Who is thi-



THE ARROW-MAKER'S DAUGHTER.

ACT I. SCENE I.

edge of forest near HIAWATHA's lodge. Wigwam background. NOKOMIS seated near door, singing. HIAWATHA, a boy of ten, listens.

Ewa-yea! My little owlet!
Who is this that lights the wigwam?
With his great eyes lights the wigwam?
Ewa-yea! My little owlet!

(speaks)—
Sing to me now, Hiawatha,
Sing the song Nokomis taught thee!

HA. (sings)—
Wah-wah-taysee, little fire-fly,
Little flitting, white-fire insect,
Little dancing, white-fire creature,
Light me with your little candle,
Ere upon my bed I lay me,
Ere in sleep I close my eyelids!

(pointing off in distance)

NOK.—

Once a warrior, very angry,
 Seized his grandmother and threw her
 Up into the sky at midnight,
 Right against the moon he threw her;
 'Tis her body that you see there.

(*Owl is heard hooting.*)

HIA. (*rather frightened*) Listen! What is Nokomis?

NOK.—

That is but the owl and owlet
 Talking in their native language,
 Talking, scolding at each other.
 You must learn, oh Hiawatha,
 Learn of every bird its language,
 Learn their names and all ther secrets.
 How they build their nests in summer,
 Where they hide themselves in winter.
 Talk with them whene'er you meet them.
 Call them Hiawatha's chickens.
 You must seek the beaver's lodges,
 Know where squirrels hide their acorns.
 How the reindeer runs so swiftly,
 Why the rabbit is so timid.
 Talk with them whene'er you meet them.
 Call them Hiawatha's brothers.
 When you see a bow in Heaven,
 In the esatern sky the rainbow,
 'Tis the heaven of flowers you see there.
 All the wild flowers of the forest,

in background, grunting approval from time to time.)

IAGOON—

Here's a bow for Hiawatha!
 From a branch of ash I've made it,
 From an oak bough are these arrows,
 Tipped with flint and winged with feathers.
 And the cord is made of deer skin.
 Go, my son, into the forest
 Where the red deer herd together,
 Kill for us a famous roebuck,
 Kill for us a deer with antlers!

HIAWATHA starts off in one direction, NOKOMIS and IAGOON and braves turn away in another. In background animals and birds can be seen peeping through screen of boughs. As soon as HIAWATHA is alone they come out and dance about him, mocking and teasing him.)

ROBIN. Do not shoot me, Hiawatha!

BBLUEJAY. Do not shoot me, Hiawatha!

SQUIRREL. Do not shoot me, Hiawatha!

RABBIT. Oh, do not—do not shoot me, Hiawatha!

HIAWATHA breaks away from them and goes out. Once of animals and birds. As NOKOMIS and IAGOON return, they frolic off. Enter HIAWATHA, (imphant)

IIA.—

Hear, Nokomis, hear, Iagoon!
 I have shot the red deer, killed him!
 Dead he lies there in the forest,

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(INDIAN BRAVES and GIRLS run in from both side entrances, much excited to hear news.)

NOK. and LAGOON,—

He has killed the famous roebuck,
He has killed a deer with antlers!

ALL,—

Strong heart, Strong heart, Soan-ge-taha!

LAGOO. Loon heart, Loon-heart, Mahn-go-tay.

CURTAIN.

ACT I. SCENE II. HIAWATHA'S WOOGING.

(Same setting as before. HIAWATHA is now a young man of 18. He sits, looking off into distance in a dreamy mood. NOKOMIS busy sewing moccasin soles or grinding corn.)

HIA.—

As unto the bow the cord is,
So unto the man is woman,
Though she bends him she obeys him,
Though she draws him, yet she follows,
Useless each without the other!

(Enter two maidens carrying bundles of firewood which they place on ground near NOKOMIS. NOKOMIS beckons to one of them who comes shyly forward and during following speech)

Go not eastward, go not westward
 For a stranger whom we know not!
 Like a fire upon the hearth stone
 Is a neighbor's homely daughter,
 Like the starlight or the moonlight
 Is the handsomest of strangers!

HIA. (*smiling*)—

You speak well, dear old Nokomis,
 Very pleasant is the firelight,
 But I like the starlight better,
 Better do I like the moonlight!

(*ere the maiden who has been listening, drops NOKOMIS' hand, wraps blanket about face, and retires sadly to back of stage with companion. Two braves enter and stand opposite girls, not heeding them but listening to NOKOMIS and HIAWATHA. They signify approval or disapproval by grunts and shaking heads.*)

NOKOMIS. (*angry*)—

Bring not here an idle maiden,
 Bring not here a useless woman,
 Hands unskilful, feet unwilling,
 Bring a wife with nimble fingers.
 Heart and hand that move together,
 Feet that run on willing errands! (*she looks
ard girls in background*)

HIA.—

In the Land of the Dacotahs
 Lives the Arrow-Maker's daughter,
 Minnehaha, Laughing Water,

(*Braves in background grunt approval, but shake their heads.*)

NOK. (*still unwilling*)—

Bring not to my lodge a stranger
From the Land of the Dacotahs,
Very fierce are the Dacotahs,

(*Braves nod.*)

Often is there war between us,
There are feuds yet unforgotten,
Feuds that ache and still may open !

HIA.—

For that reason, if no other,
Would I wed the fair Dacotah,
That our tribes might be united,
That old feuds might be forgotten,
And old wounds be healed forever !

(*Exit HIAWATHA. Braves follow to back of stage looking after him in great excitement. Maidens come forward, one on either side NOKOMIS to console her. NOKOMIS gazes mournfully at HIAWATHA, then hides head in blanket.*)

CURTAIN.

ACT I. SCENE II. THE ARROW-MAKER'S LODGE

(*Curtain rises on Dance of the Maidens. For dance see Description of Dances and Music.*)

[MAIDENS,—

See, the Arrow-Maker's daughter!
Welcome, welcome, Minnehaha!
Welcome to you, Laughing Water!

[INNEHAAHA,—

Greeting, oh Dakotah daughters!

ST MAIDEN,—

Dance with us now, Minnehaha!

LL,—

Dance with us, oh Laughing Water!

INNEHAAHA joins maidens and one or two figures of dance are repeated until entrance of ARROW-MAKER. At sight of him, dance is broken off and maidens, as if frightened, hurry off stage. MINNEHAAHA's mood has changed from gay to grave and she walks slowly to front of stage, sits, and begins work on basket. ARROW-MAKER regards her gravely.)

Wayward art thou, Minnehaha!
With thy moods of shade and sunshine,
Eyes that smile and frown alternate,
Feet as rapid as the river,
Tresses flowing like the water,
Well I named thee, Minnehaha,
Well I named thee, Laughing Water!

(She sits and begins work on arrow heads. MINNEHAAHA stops work, and resting cheek on hand, gazes into distance.)

ARROW-MAKER,—

As I sit here I am thinking

On the wing, the clamorous Wawa;
 I remember great war parties,
 How they came to buy my arrows,
 Could not fight without my arrows,
 Ah, no more such noble warriors
 Can be found on earth as they were.
 Now the men are all like women,
 And they use their tongues for weapons!

MIN.—

I am dreaming too, my father.
 But my thoughts are of the future.
 I am thinking of a hunter
 From another tribe and country,
 Tall, and strong, and very handsome.
 Who one morning in the springtime
 Came to buy your arrows, father!
 I remember how you praised him,
 Praised his courage and his wisdom.
 Will he come again for arrows
 To the Falls of Minnehaha?

(Enter HIAWATHA.)

ARROW-MAKER,—

You are welcome, Hiawatha!

MIN. (*very shyly*)—

You are welcome, Hiawatha!

(She sets food and drink before men.)

HIA,—

After many years of warfare,
 Many years of strife and bloodshed,

Give me as my wife this maiden,
 Minnehaha, Laughing Water,
 Loveliest of Dacotah women!

after grave pause)—

Yes, if Minnehaha wishes.

Let your heart speak, Minnehaha.

EHANNA crosses to HIAWATHA and picking up
 burden he has flung down—blanket, bow and
 arrow, etc.—puts it on her own back and stands
 mably beside him.)

NEHANNA. I will follow you, my husband!

*g HIAWATHA's speech braves and maidens
 re entered and stand listening for MINNE-
 HAHAA's answer. Hearing it they surround
 ample, shouting and leaping. HIAWATHA tries
 lead MINNEHANNA away, and young people go
 back of stage with them, separating into two
 lines, men one one side, maidens on other. HIA-
 WATHA and MINNEHANNA in center. ARROW-
 MAKER stops them by motion of hand.)*

W-MAKER,—

Happy are you, Hiawatha,
 Having such a wife to love you!
 Happy are you, Minnehaha,
 Having such a noble husband!
 But remember, oh my children,
 Life is checkered shade and sunshine.
 Rule by love, O Hiawatha!
 Day is restless, night is quiet,
 Man imperious, woman feeble;

ARROW-MAKER (*sadly*)—

Farewell, farewell, Minnehaha !

(*Exit MINNEHAHA and HIAWATHA.*)

Thus it is our daughters leave us,
 Just when they have learned to help us.
 When we are old and lean upon them !
 Comes a youth with flaunting feathers,
 With his flute of reeds a stranger
 Wanders piping through the village,
 Beckons to the fairest maiden
 And she follows where he leads her
 Leaving all things for a stranger !

CURTAIN.

ACT II. SCENE I. THE FAMINE.

(MINNEHAHA, *very ill*, lies on blanket near wigwam. Same setting as Scene I of first act. NOKOMI seated beside MINNEHAHA, is watching sadly. Enter HIAWATHA, walking as if weary. He looks sadly at MINNEHAHA then burying head in hands.)

HIA.—

Oh, the long and dreary winter,
 O the cold and cruel winter !
 All in vain I've roamed the forest,
 Sought for bird or beast and found none,
 Saw no track of deer or rabbit.

(*Enter FAME, who passes slowly across back of stage, stopping to point at MINNEHAFA.*)

FAME,—

I am Famine, Bukadawin !

(*Exit FAME and enter FEVER. She crosses stage, same business.*)

FEVER,—

(*Exit FEVER.*)

I am Fever, Ahkosewin !

MIA. (*rising weakly to feet and grasping bow and arrow*)—

Gitche Manitou the Mighty,
In this bitter hour of anguish,
Give your children food, oh Father,
Give us food or we must perish !
Give me food for Minnehaha,
For my dying Minnehaha !

(*He goes out.*)

MIA. (*raising herself on elbow*)—

Hark, I think I hear a rushing,
Hear a roaring and a rushing,
Hear the Falls of Minnehaha
Calling to me from a distance !

OK.—

No, my child, you do not hear them,
'Tis the night wind in the pine trees.

NOK.—

No, my child, you do not see him,
 'Tis the smoke that waves and beckons.

MIN.—

See, ah see—the eyes of Pauguk
 Glare upon me in the darkness,
 I can feel his icy fingers
 Clasping mine amid the darkness—
 Hiawatha! Hiawatha!

(She dies. During her delirium several squaws
 bares have entered from each side stage. They
 stand, heads bowed and covered with
 blankets, ready to begin funeral lament.)

NOK.—

Wahonowin! Wahonowin!
 Would that I had perished for you.
 Would that I were dead as you are,
 Wahonowin, Wahonowin!

SQUAWS and BRAVES,—

Wahonowin! Wahonowin!

(Enter HIAWATHA. He pushes them aside as he runs
 to MINNEHAHA.)

HIA. (looking down at MINNEHAHA)

Farewell, farewell, Minnehaha,
 As you die my heart dies with you,
 All my thoughts go onward with you!
 Come not back again to labor,
 Come not back again to suffer,

To the Kingdom of Ponemah,
To the Land of the Hereafter !

CURTAIN.

SCENE II. THE COMING OF THE WHITE MAN.

of HIAWATHA. Braves sitting in circle about fire, maidens in background. NOKOMIS making basket. IAGOON, the Boaster, is relating adventures.)

—
I have wandered far to eastward,
I, Iagoo, the great traveller,
I have seen the Big-Sea-Water,
Broader than the Gitchee Gumee,
Bitter, so that none could drink it !

Boasters nudge one another and smile. Women gossiping about same business.)

O'er this water—Big-Sea-Water,
Came a great canoe with pinions,
A canoe with wings came flying,
Bigger than a grove of pine trees,
Taller than the tallest tree tops !

EN. (*tittering*)—
Kaw ! Oh kaw ! We don't believe it !

(*shaking heads*)—
Kaw ! What tales are these you tell us !

(*earnestly*)—
In the great canoe with pinions,

(*Exit one of braves.*)

NOKOMIS. (*angrily*)—

Boaster! These are lies you tell us,
Do not think that we believe you!

(*Brave re-enters hurriedly.*)

True is all Iagoo tells us,
Hiawatha is returning,
And a pale-face walks beside him!

(*Enter HIAWATHA with PRIEST. BRAVES rise
greet HIAWATHA with shout.*)

BRAVES.—

Hiawatha! Hiawatha!
Strong heart, Strong heart, Soan-ge-taha!
Loon-heart, Loon-heart, Mahn-go-taysee!

(*They circle slowly about fire. For this dance
Dance of Braves. Description of Dances,
7. Afterwards, HIAWATHA leads Priest
ward.*)

HIA. (*to Priest*)—

Beautiful is the sun, oh stranger,
When you come so far to see us!
All our town in peace awaits you,
All our doors stand open for you;
You shall enter all our wigwams,
For the heart's right hand we give you.
Never bloomed the earth so gayly,
Never shone the sun so brightly,

A. (*to NOKOMIS*)—

Lead the stranger to the wigwam,
 Seat him on the skin of bison,
 Bring him food in bowls of bass wood,
 Water bring in birchen dippers,
 And the Peace Pipe for our smoking !

(*d is giren by NOKOMIS and Peace Pipe is passed.*)

PRIEST. (*rising*)—

I will tell you now my message,
 Tell the purpose of my mission,
 I have come to teach you, brothers,
 Of our blessed Lord and Saviour,
 How in distant lands and ages,
 He has lived on earth as we do.
 How he fasted, prayed, and labored,
 And ascended into Heaven.

GOO,—

We have listened to your message,
 We have heard your words of wisdom,
 We will think on what you tell us.
 It is well for us, oh brother,
 That you come so far to see us !

IA. (*who has been making preparations as if for a long journey*)—

I am going, oh Nokomis,
 On a long and distant journey,
 To the portals of the Sunset,
 To the regions of the home wind,
 Of the north-west wind, Kee-waydin.

Never danger or suspicion,
Never want of food or shelter
In the Lodge of Hiawatha !

(*He turns to go. All stand, raising arms in sal-*

ALL,—

Farewell, farewell, Hiawatha !
Oh, beloved Hiawatha !
Strong heart, strong heart, So-an-getaha !
Loon-heart, Loon-heart, Mahn-go-taysee !
Farewell, farewell, Hiawatha !

CURTAIN.





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